

Unicoop, Centrotex, Omnipol – foreign trade enterprise buildings in Prague

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Keywords: architecture of the later 20th century – foreign trade enterprises – Omnipol – Centrotex – Unicoop – heritage protection of modern architecture

This article by a research author trio presents three fewer-published foreign trade enterprise buildings in Prague. These are the Unicoop, Centrotex, and Omnipol buildings, a mix generally completed in the 1970's by different architects and author collectives. The article's authors present these buildings, including their construction history, and address their authorship in detail as well as the response to them in period and contemporary print. They represent each building in the context of the period's architecture, describe its exterior, and also focus more closely on the interiors of the buildings and their preserved and non-preserved initial furnishings, including works of art. The article goes on to evaluate the historical value of the buildings and the possibilities of some form of more consistent heritage protection. Part of the introductory text is a probe into the history of the foreign trade enterprise buildings in Prague.

The Unicoop building is presented as a well-managed office-type building by architects of the Military Design Institute, Jaroslav Mayer and Josef Karlík, sensitively enriched using original artwork and stylish furniture into its representational spaces. The positive aspect of its condition is that it has not been extensively reconstructed and original design has been largely preserved, including the wall cladding, doors, and glass partitions. Moreover, part of the artworks from the original decoration (tapestries by Jan Hladík, art protis by Eva Ménesiová and Jaroslav Červený) were preserved or stored in the building of the Cooperative Association of the Czech Republic, which is the successor of the original founder of Unicoop. Consultations with the still living co-author of the structure, architect Josef Karlík, give the building additional value.

The pair of linked buildings of Centrotex and VÚPŘ by architects Václav Hliský and Otakar Jurenka from the Regional Design Institute together with the court building dominate náměstí Hrdinů (Heroes' Square). The monumentality of the exterior of Centrotex and VÚPŘ, besides the size of the entire structure, comprise an expressive plastic concept in a sophisticated way. This is one of the most original implementations in the context of the Prague architecture of the time. The main value lies in its surviving exterior; in contrast, the interior with its original rich artistic decoration survived only as a torso in the form of three textile works, the remains of lights from Stanislav Libenský and Jaroslava Brychtová, and a ceramic relief from Lydia Hladíková, Děvana Mírová, and Marie Rychlíková. In terms of urban context, the continuity

of the fragments of the surviving block development is problematic as a result of the unfinished concept of the originally proposed extensive development which, however, would have had to sacrifice more historical houses.

The administrative building for the former Federal Ministry of Commerce, specifically for the Omnipol firm, was built between 1975–1979 and designed by architects Kuna, Zdeněk Stupka, Milan Valenta, Jaroslav Zdražil, and Ladislav Vrátník from the Regional Design Institute in Prague. This is a new building built on a medieval street with many historical facades. The architecture was represented in the contemporary architectural language of sculpturalism, or metal brutalism. The Omnipol building is a very good example of a new building in a historic environment. Currently, the building is undergoing modernization which will result in a completely new interior, but the facade, after some slight modifications, will respect the original design.

Illustrations: Fig. 1. Prague 4, Nusle, Centrotex, view from náměstí Hrdinů; Fig. 2. Prague 1, Nové Město, Omnipol, contemporary view of the street façade; Fig. 3. Prague 1, Nové Město, Unicoop, contemporary view of the facade of the main entrance of the Revolutionary Street; Fig. 4. Jaroslav Mayer, Unicoop, perspective view from Revoluční Street (1978); Fig. 5. Logos of the Unicoop, Centrotex, and Omnipol enterprises; Fig. 6. Jaroslav Mayer, Josef Karlík, Unicoop, view of business partners' club; Fig. 7. Unicoop, facade as seen from Revoluční Street in 1978; Fig. 8. Unicoop, interior, current state, typical floor, view from staircase to main corridor with offices; Fig. 9. Jan Hladík, Blue landscape, 1974, tapestry; Fig. 10. Eva Ménesiová, untitled, 1976, art protis; Fig. 11. Jaroslav Červený, untitled, 1976 art protis; Fig. 12. Václav Hliský, Otakar Jurenka, Centrotex, October 1972; Fig. 13. Centrotex and VÚPŘ, photo of building development, 1976; Fig. 14. Václav Hliský, Centrotex, proposal of interior lobby, 30 October 1975; Fig. 15. Ladislav Vrátník, Centrotex, proposal of seating furniture for CEO hall, perspective, 30 October 1975; Fig. 16. Ladislav Vrátník, Centrotex, proposal for interior of CEO office, perspective, 30 October 1975; Fig. 17. Václav Hliský, Otakar Jurenka, Centrotex, proposal of assembly hall interior, perspective, 1975; Fig. 18. Václav Hliský, Otakar Jurenka, Centrotex, proposal of interior dining room, perspective, 1975; Fig. 19. M. Urban, Centrotex, proposal of showroom knitwear interior, perspective, 1975; Fig. 20. Lydia Hladíková, Děvana Mírová, Marie Rychlíková, embossed ceramic tiles, entrance hall of Service Equipment; Fig. 21. Omnipol, meeting room on ground floor, original condition; Fig. 22. Ibid, art work on ground floor; Fig. 23. Ibid, meeting room on the first floor; Fig. 24. Ibid, foyer on the first floor, original condition; Fig. 25. Ibid, visualization of façade proposal. Author: Atelier Morix, 2016.

Extinct modern age glassworks from the perspective of active archaeological preservation using the examples of Šumava National Park areas

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Keywords: glassmaking – historical glassworks –

archaeological surveys – heritage protection of archaeological sites – modern industrial construction

The extinct modern age glasswork represents a valuable and very interesting part of the archaeological heritage of the Czech Republic. This type of archaeological monument, however, despite its undeniable importance and high occurrence, stands at the edge of both archaeological and heritage professional interest. This article tries to present what all was preserved from the extinct modern glasswork operations in the landscape, and also to highlight the threats that these archaeological sites are facing. When selecting presented sites, the article builds on hitherto results of a non-destructive survey of selected extinct glassworks from the Central and Western Bohemian Forest.

The article concludes that in many cases, the relics of glasswork sites have been preserved in relatively good condition, something which was often helped by the typical remoteness of glassworks from the settlements of the time and the constant reforestation of their locations. Manufacturing furnaces are mostly found in a preserved state, partly due to their structural and material designs. The degree of knowledge about individual sites, however, is quite different. At the same time, the level of archeologization for many anticipated elements is already beyond the possibilities offered by standard surface surveys. This is why in many cases it is necessary to utilize more sophisticated and demanding methods of nondestructive research, such as LLS data analysis or geophysical measurements. Another difficult challenge associated with the extinct glasswork areas is the issue of the threats to preserved relics and the question of ensuring their meaningful protection.

Illustrations: Fig. 1. Drawing by Clemens Beutler looking into the glassworks hall in Reichenau; Fig. 2. Four locations of extinct glassworks on an excerpt of a SMD map 1 : 100 000. The blue circles represent another localized glassworks in the central Šumava area; Fig. 3. Location of Šerava on the DMR from LLS data, overlaid with a cadastral map and visualization of the results of geophysical measurements (detailed excerpt); Fig. 4. Šerava area, interior of the remainder of the eastern wing of the administrator's homestead; Fig. 5. Excerpt from a patrimonial map from 1721 with the southern part of the glassworks district of the Tomáš glassworks (also known as Šlemar's); Fig. 6. Šerava glassworks district with the last glassworks in the area, on a patrimonial map from 1721; Fig. 7. Fragment of heat cemented walls from the glass furnace from the Tomáš glassworks area, location known as "U srubu"; Fig. 8. Original building preserved in the southern part of the Tomáš glassworks district, destroyed at the beginning of the 20th century, compared with the new building that replaced it; Fig. 9. Dilapidated cooling niche of the annealing oven in the location of Stará Huť I near Poleší; Fig. 10. Schematic layout of the location of Stará Huť I near Podleší; Fig. 11. Cottage built on the foundation walls of the original residential building in the location of Stará Huť I near Podleší, which uses the chimney preserved from

the original building; Fig. 12. Location of the Hluboká glassworks with location of the main smelter on a DMR from LLS data, overlaid with a cadastral map; Fig. 13. Location of Stará Huť II near Podleší on a DMR from LLS data, overlaid with a cadastral map; Fig. 14. Torso of the auxiliary glassworks furnace on the location of the Hluboká main glassworks; Fig. 15. The location of Nové Domy with Hluboká auxiliary glassworks on an excerpt from a stable cadaster and marked with the mill run where a small water reservoir was located as well as a cooler for a water facility (perhaps a small grinder); Fig. 16. Traces of the activities of amateur historic glass seekers at Nové Domy. In the foreground are piles of sieved soil, in the background an excavation at the foot of a terrace formed by a pile of glass waste; Fig. 17. Main production furnace of the Terčí Huť glassworks in the Novohradské Mountains, discovered during amateur excavations.

Location of the altar after the liturgical reform of the 2nd Vatican Council using the example of churches in Prague

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Keywords: altar – liturgical orientation – 2nd Vatican council – liturgical reform

The most visible change in the Roman Catholic liturgy of the 2nd Vatican Council (1962–1965) became the transition from worship towards the east (“ad orientem”) to a celebration towards the people (“versus populum”). Even though this change was not dictated by any official document of the Catholic Church (only recommended), it caused major changes in church interiors. Emphasis is therefore placed on an analysis of church documents relating to the location and orientation of the altars. A selection of Prague churches is subsequently interpreted against this backdrop. The article concludes that there does not exist a single method by which to address current liturgical requirements in the interiors of historic buildings. The use of the new altar, its furnishings, and its removal depended on the decision of the church administrator, hence the liturgical commission of the respective diocese. The celebration versus populum or ad orientem, however, is not a matter of principle, but liturgical appropriateness and sensitivity to the spatial disposition of the church.

Illustrations: Fig. 1. Cathedral of St. Vitus, service in honor of St. Cecilia; Fig. 2. Church of the Virgin Mary and St. Jerome, Prague, Nové Město; Fig. 3. Church of the Virgin Mary under the Chain, Prague, Malá Strana.

The life and work of the Opava organ builder Karl Kuttler (1797–1876)

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Keywords: organ – music instrument making – craft – Silesia – Opava

Karl Kuttler (1797–1876) has been referred to as an organist and manufacturer of musical instruments, although no non-organ instrument from him has ever been discovered. It may be assumed, however, that

a number of his repairs and organ constructions are yet to be discovered in the future in the context of ongoing archival and field research; a number of his realizations are already known. His radius of activity included the Czech region of Silesia, northern and central Moravia, Cieszyn Silesia, and Prussia. His largest preserved instrument is located in relatively pristine condition in a Protestant church in Biale, having 27 registers, two of which are tongued. A related instrument in Biale is his two-manual organ in Miedzyrzec. On the Polish side, there are also instruments located in Zabrze, in Urbanowice, and in Łaziska – for these instruments, however, the degree of preservation of the original parts of the actual organ itself is very low, and the organ was relatively insensitively restored, while the instrument in Urbanowice is only credited to Kuttler.

On the Czech side, his largest organ in the parish churches in Opava and Šternberk unfortunately did not survive, so his largest instrument is located in Zvole. Despite some later modifications in the 20th century, this two-manual organ is relatively well-preserved. The instrument in Studénka-Butovice still awaits appropriate restoration. On the other hand, his single-manual organ in Děrné has already been properly restored. For the organ in Lukavec, Kuttler's authorship is only probable. In Červenec near Litovel and Hnojice near Šternberk, Kuttler's organ case with partially preserved pipes is still located.

Kuttler's organ cabinets grew from late classicism and were later embellished with historicizing elements. For the double-manual organ, the playing areas are designed as free-standing with a view to the altar. The preserved keyboards mostly have a classic color scheme; the lower keys are paneled with beef bones, the upper with ebony lipping on stained wood, likely pear wood. The mechanical linkage is light, and the drawer bellows are always well made. Later, beginning with repairs and new construction, he began to liberally use brass or pakfong bushings instead of the classic pulpets. The material of the metal and wooden pipes is solid, as demonstrated by the secondary use of pipes in newer instruments. The register disposition and intonation are based on a classicist approach – the sound is relatively decent, peaceful, and colorful.

The classicist era is fully reflected in the disposition of second manuals, in which the basis of the positive is formed by flute voices accompanied by a 4' Principal. The main machine remained on an exhibited principal pyramid which was often enhanced by an 8' portunal, open 4' flute and drifting voices. The tongues were built in Biale, probably in Hlučína and Šternberk. In terms of scaling, Kuttler's works are quite interesting – for certain registers the pipes are tapered in the treble, the string sounds are always quite narrow, and for the principal voices the course of scaling often changed very little.

In contracts, there appear some recurrent forms: the organist can not execute the work for a price less than that indicated (his father also wrote it similarly), but he promises thorough and durable work, and upon completion he would subject himself to the judgment of a knowledgeable organist; for some bids he would guarantee his work with his own home, and almost always requested transportation from Opava and back.

Overall, Karl Kuttler may be described as one of the last creative organists in Moravia who came from the classic late Baroque tradition of craftsmanship, while in his sound and cabinets he fully falls into the era of classicism, or emerging historicism. His craft can be considered exemplary. Even though he stands in the shadow of two better-known organists from north Moravia and Silesia, Franz Rieger from Krnov and Johann Neusser from Nový Jičín, he ultimately appears as an organist who was entrusted with larger works than his two competitors, and larger quantities of his double-manual instruments have been preserved. In any case, the continuation of the family organ tradition in the Kuttler family was very weak, and Ernst did not become a significant element in local organ works. It would be desirable if this study not only highlighted the life and work of Karl Kuttler, but also encouraged the proper restoration of his solidly built and acoustically distinct instruments.

Illustrations: Fig. 2. Biale (Poland), prospectus of Kuttler's largest surviving organ; Fig. 2. Ibid, Evangelical Church of Martin Luther, 1848, overall view of the playing area; Fig. 3. Ibid, detail of paper author label at the stop bar of the 1st manual keyboard; Fig. 4. Butovice, All Saints Church, 1861, organ cabinet with non-original green paint; the organ is playable but awaits professional restoration; Fig. 5. Ibid, original and manubrium typical for Kuttler, modern plastic register labels; Fig. 6. Červenka near Litovel, Church of St. Alfons, between 1862 and 1864, organ cabinet and part of the internal pipes from Karl Kuttler; Fig. 7. Ibid, prospectus with original tin whistles; Fig. 8. Ibid, detail of register labels; Fig. 9. Děrné, Church of St. Peter and Paul, second quarter of the 19th century (?), detail of paper author label on the stop bar of the manual keyboard; Fig. 10. Děřichov nad Bystrici, Church of St. George, 1831, Kuttler's cabinet secondarily moved back in relation to the construction of the free-standing playing area at the turn of the 19th and 20th centuries; Fig. 11. Hnojice, Church of the Assumption, ca. 1850, the cabinet and part of the whistles are from Kuttler; Fig. 12. Łaziska (Poland), All Saints Church, 1863, cabinet is newly colored, very little is preserved from Kuttler's original instrument; Fig. 13. Miedzyrzecze Górne (Poland), Church of the Evangelical-Augsburg Confession, 1866 (?); Fig. 14. Šternberk, filial Church of the Holy Trinity, 1843, much of the old part of the organ was unfortunately removed during reconstruction in the early 21st century; Fig. 15. Lukavec, Church of St. John the Baptist and St. Barbara, second half of the 19th century, Kuttler's authorship is uncertain; Fig. 16. Urbanowice (Poland), Church of Our Lady Mediatrix

of all Graces; the organ was originally in the village of Czechowice-Dziedzice, moved in 1954, Kuttler's authorship and year of construction are unclear; Fig. 17. Zabrzeg (Poland), Church of St. Joseph, the cabinet, bellows, and smaller part of the whistles have been preserved from the undated Kuttler instrument; Fig. 18. Zvole, Church of the Immaculate Conception, organ built in 1866 on a design by Anton Kybast, Kuttler's largest preserved instrument in Czech territory.

Art collections of the Luka nad Jihlavou castle as related to the figure of Countess Anna Widmann-Sedlnitzky, née Lazarev

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Keywords: Luka nad Jihlavou castle – family – collection – pictures – artistic items – Russia

The castle in Luka nad Jihlavou is one of a number of subtle noble residences scattered throughout the Czech countryside. Until 1945, however, this building concealed a great cultural treasure in an extremely high-quality art collection. The castle was built in late Baroque style in the 1740's by Maximilian Ulrich Kaunitz as his country residence. In 1768 the estate was bought from the Kaunitz family by the Widmanns, originally a German family which acquired citizenship in Bohemia in 1720. In 1864, Victor Emmanuel Widmann, Earl of Sedlnitzká, married Anna Emma Lazarev. Anna was the daughter of Major General Lazarev and Antoinetta Frederica, the princess of Biron-Courland. The Lazarevs were originally part of the ruling class in Armenia and the family was financially well secured. The photographs of the interiors of the Lazarevs' impressive palace in St. Petersburg, which are part of the Luka collection in Jaroměřice, comprise a large collection of quality paintings and art works. It is more than likely that as a girl, Anna was already collecting, inspired by the example of her family. The items that she took to her new home significantly enriched the existing collection of the family of her husband, Victor Emmanuel. Some of the artwork captured in the photographs of the St. Petersburg residence can today be traced to the castle in Jaroměřice nad Rokytnou, which after 1945 served as collection facility for confiscated art objects from the surrounding castles of the Vysočina region. Documents of the estate as well as Widmann-Sedlnitzky family documents related to the furnishings of the castle were apparently destroyed after the war. From the modest remains of these documents an inventory of silver objects can be retrieved, today placed in the Museum of Vysočina in Jihlava, as well as from a 1948 inventory of items sorted by the National Cultural Commission (NKK) at the castle of Luka nad Jihlavou a designated for the collection point of Jaroměřice nad Rokytnou. This was essentially the entire art collection of Widmann-Sedlnitzky. According to the NKK list, more than 3,100 inventory numbers representing both individual pieces and sets of paintings, prints, photographs,

furniture, and art objects made of porcelain, glass and metals were transported to Jaroměřice. The Luka collection preserved at the Jaroměřice nad Rokytnou state castle today includes 4 974 inventory items including 157 paintings, 129 drawings, 2 721 photographs, 1 437 pieces of graphics, 106 containers, 14 pieces of furniture, and other art objects such as clocks, small statues, medals, stamps, etc. In 1955, part of the Luka art collection (about 50 items – particularly furniture and porcelain) were moved to the Bítov castle, where they became part of the exhibition. In the same year, some of the paintings deposited in Jaroměřice were loaned to the National Gallery. A subsequent unilateral act of state heritage management in 1963 was the final transfer of these works to the management of the National Gallery. A further division of the fund occurred in 1957, when the sculptures from the original Widmann collection in Jaroměřice were moved to the castle in Dačice. These are also captured in period photographs and art prints depicting the interior of the St. Petersburg residence of the Lazarevs. The couple of Viktor Emmanuel and Anna Emma Widmann-Sedlnitzky managed to create one of the most important Moravian collections of art objects. The collection of paintings was built with particular purpose. According to documents, we know that a collection of paintings by world masters existed within the family Widmann. The couple also gathered a quality collection of drawings by different authors. Works of art from all of Europe came to Russia, the home of Anna Lazarev's ancestors. Empress Catherine II was enchanted primarily by French art, which was selected for her by her artistic adviser Denis Diderot, known to his contemporaries as one of France's greatest robbers. During the reign of Catherine the Great, the Lazarevs had a close relationship to the Tsarist Court. It is therefore quite logical that the taste and choice of artworks into the collection of Anna's family was affected by the artistic directions of the royal court. An outstanding collection formed at the castle in Luka nad Jihlavou which now enriches the collections of a number of cultural buildings, especially the castles in Jaroměřice nad Rokytnou Castle and Bítov. The individual items from the Luka nad Jihlavou collection are parts of the installations of the castles of Boskovice, Dačice, Vranov nad Dyjí, Rájec nad Svitavou, Milotice, Velké Losiny, and Červená Lhota; the collection of silver from Russia is stored in the Museum of Vysočina in Jihlava while some paintings are exhibited in the National Gallery in Prague.

Illustrations: Fig. 1. Anonymous, Portrait of Anna Widmann-Sedlnitzky, née Lazarev, oil on canvas; Fig. 2. Anonymous, Portrait of Anna Widmann-Sedlnitzky, née Lazarev, in a malachite frame, pencil drawing; Fig. 3. Hermann Winterhalter, portrait of Antoinette Lazarev, née Biron-Courland, watercolor; Fig. 4. Anonymous, Portrait of Antoinette Lazarev, née Biron-Courland and daughter, oil on canvas; Figs. 5–6. The St. Peters-

burg picture gallery, vintage photograph; Fig. 7. Staircase of the St. Petersburg palace, graphic sheet; Fig. 8. Parlor of the St. Petersburg palace, vintage photograph; Fig. 9. Two-piece cabinet on a pedestal, wood, oil on canvas, glass; Fig. 10. Table, micro-mosaic, metal; Fig. 11. Single-doored cabinet; Fig. 12. Anonymous, Statue of Pallas Athena, marble; Fig. 13. Anonymous, sculpture, minerals; Fig. 14. Anonymous, statue of a kneeling boy, marble; Fig. 15. Andreas Schelfhout, Winter landscape, oil on wood; Fig. 16. Jean Cossiers, smoking scene, oil on canvas; Fig. 17. Pieter Nefffs, interior of cathedral, oil on wood.

Rural rugs of the South Caucasus and castles administered by the National Heritage Institute

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Keywords: rugs – South Caucasus – Kazak rug – Ganja rug

Rural rugs of the South Caucasus and castles administered by the National Heritage Institute

As part of the task project entitled Research, Evidence and Principles for the Care and Presentation of Oriental Rugs and Related Textile Works in Installations, Exhibitions and Depositories of selected buildings as part of the research objective Research, Documentation, and Presentation of Movable Cultural Heritage, funded with the support of the long-term conceptual development of research organizations (DKRVO), a survey of hand-woven rugs of Asian provenance in installations and depositories was conducted in more than fifty castles administered by the National Heritage Institute. The survey showed a significant representation of rugs from the South Caucasus region, from the production areas of Azerbaijan, Armenia, and Georgia.

Caucasian rugs are generally divided into groups with common features including structure, patterns, and more specifics. The most traditional features in the 19th and early 20th century have been retained by a group of rugs known as Kazak, tied over a wide area from western Azerbaijan across northern Armenia over the neighboring region of South Georgia. The article presents and compares the commonalities and differences of Sewan Kazak from the Kozel State Castle, another, probably the oldest group of Kazak rugs at the Náměšť nad Oslavou State Castle, and several Borchali Kazaks from other castle collections. In the collections of the Moravian castles, there are four rugs of a not very widespread type, typically assigned to Karachop type Kazaks, although they may also be included into the Ganja group, since these rugs with the Kedabek type designation, localizing Azerbaijani authors. The dated rug (1870) from the Bouzov State Castle represents production typical for the Ganja region.

Illustrations: Fig. 1. Ganja rug, Azerbaijan, around 1900, detail of figure; Fig. 2. Kazak Sewan rug, Armenia, last quarter of the 19th century; Fig. 3. Kazak rug, after the mid-19th century; Fig. 4. Kazak Borchali rug, Georgia, second half of the 19th cen-

ture; Fig. 5. Kedabek rug, Azerbaijan, Ganja group, third quarter of the 19th century; Fig. 6. Kedabek rug, Azerbaijan, Ganja group, second half of the 19th century; Fig. 7. Ganja rug, Azerbaijan, detail, inscription dating; Fig. 7. Ganja rug, Azerbaijan, inscription dated 1870.

Richly decorated Dutch carriages (duwslee and prikslee types) from Czech and Moravian aristocratic collections

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Keywords: mobiliary funds – Dutch sled – prikslee – duwslee – cataloging

The article is one result of a targeted survey of the mobiliary funds of Czech castles and is focused on historical sleds and their pictorial sources. The subject of interest here is a group of ten richly decorated sleds designed for ice from a time span of the 18th to 19th centuries and which represent two distinct and unmistakable types of Dutch sled, the duwslee and prikslee. From the perspective of a sled property fund, they represent a numerous group that is unfortunately scattered throughout exhibitions at several castles in Bohemia and Moravia. Given their Dutch provenance, the most likely hypothesis is that they entered the collections of the local nobility as collector's acquisitions in the later 19th or early 20th century. The aim of this article is the correct typological, provenance, and chronological classification of individual sleds based on a comparative study and iconographic sources which are especially found in genre painting of the 16th to 18th centuries, graphic works, and arts and crafts. The article presents the specific sledding culture present in the northern Netherlands, especially from the environment of provinces and cities lying on the shores of the now extinct Zuiderzee (now the manmade IJsselmeer lake with the Markermeer water surface).

Illustrations: Fig. 1. Ice sled (prikslee type) from the town of Hindeloopen with a relief of a fisherman in 1734, Friesland province; Fig. 2. Ibid, detail of a carved backrest with relief of a fisherman in a boat, dated 1734; repainted to the year 1742; Fig. 3. Ice sled (prikslee type) with an allegory of Justice from 1742, provenance Netherlands – Hindeloopen, Friesland province; Fig. 4. Ice sled (prikslee type) with a relief of the Judgment of Solomon, undated, second half of 19th century, provenance Netherlands – Hindeloopen, Friesland province; Fig. 5. Ibid, bottom side with painted sky with sun and stars; Fig. 6. Ice sled (prikslee type) with allegory of Justice and Hope from 1763, Netherlands – Waterland region, Noord-Holland province; Fig. 7. Ibid, detail of front backrest with allegory of Justice; Fig. 8–9. Ice sled (duwslee type) with gilded carvings and allegory of Hope, first half of the 18th century (?); Netherlands, Noord-Holland province; Fig. 10. Ibid, detail of carved handle, also with a hunting scene; Fig. 11. Ice sled (duwslee type) with vedutas and city seal of Amsterdam, first half of the 18th century, Netherlands – Amsterdam, Noord-Holland province; Fig. 12. Ice sled (duwslee type) with bird motifs in the style of Melchior d'Hondecoeter (I), 18th-19th century, Netherlands – Noord-

-Holland province (?); Fig. 13. Ice sled (duwslee type) with bird motifs in the style of Melchior d'Hondecoeter (II), 18th-19th century, Netherlands – Noord-Holland province (?); Fig. 14. Ibid, detail of carvings; Fig. 15. Ice sled (duwslee type) with genre scenes symbolizing the four seasons, 18th-19th century, Netherlands; Fig. 16. Ice sled (duwslee type) with genre scenes set into the landscape, 19th century, Netherlands – Noord-Holland province (?).

Baroque liturgical silver of the former Jesuit college in Brno, preserved in the diocesan cathedral on Petrov and the Marian pilgrimage church in Brno-Turany.

Anna GROSSOVÁ

Keywords: Liturgical containers and utensils – goldsmith and silversmith – Baroque – Moravia – Brno – Jesuits – decorative arts and crafts – 17th and 18th centuries.

When conducting art historical work related to Baroque liturgical objects made of precious and non-ferrous metals, we must bear in mind the assumption that many of them were made for another religious entity than the one that now owns it. A characteristic example of this is the collection of Baroque liturgical silver owned by the Brno chapter of St. Peter and Paul, exhibited in the cathedral at Petrov, which includes several articles produced on direct order of the Jesuits in Brno. This religious order is also tied to two silver items preserved in the pilgrimage church of the Annunciation in Brno-Turany, whose spiritual administration in 1666–1773 was under the jurisdiction of the Brno Jesuit college. The revealed findings also include the identification of the specific creators of the individual items, exceptionally in documented and archival sources. The preserved silver objects which this text is dedicated to, however, represent only a fraction of the original liturgical treasury of the Jesuit order in Brno.

Illustrations: Fig. 1. Johan Jakob Wegelin, chalice, Moravia, Brno, 1680's, gilded silver, enamel, precious stones; Fig. 2. Ibid, detail with the mark of the manufacturer; Fig. 3. Ibid, detail with a medallion of Our Lady of the Snows; Fig. 4. Ibid, detail with a medallion of St. Francis de Borgia; Fig. 5. Godefried Lambrecht, Filip Jakob Hablitz, monstrance, Bohemia, Prague – Old Town, 1733 and 1735, silver gilt, polished stones; Fig. 6. Ibid, detail with the Virgin Mary of the Snows. Photo: Pavel Čech, 2015; Fig. 7. Receipt from the Prague goldsmith Godefried Lambrecht; Fig. 8. Johan Christian Fischer, ciborium, Moravia, Brno, 1745 (?), gilded silver; Fig. 9. Godefried Lambrecht, monstrance, detail with the mark of the manufacturer; Fig. 10. Receipt from the Prague goldsmith Philip Jakob Hablitz; Fig. 11. Paul Ignatius Weinreich, chalice, Moravia, Brno, turn of the 17th and 18th centuries, gilded silver; Fig. 12. Paul Ignatius Weinreich, chalice, detail of medallion of the Turany Virgin Mary; Fig. 13. Ibid, detail with medallion of the Jesuit saint.

Copies, replicas, “à la Brandl”. The response to Peter Brandl in Eastern Bohemia

Petr ARIJČUK

Keywords: Petr Brandl – Baroque painting in Eastern Bohemia – copies and replicas of Brandl's work – Brandl's circle – à la Brandl – Jan Jiří Major

A significantly larger number of works than truly exist is generally associated with Peter Brandl (1668–1735) as a key figure in Baroque painting in Bohemia, particularly on the pages of older inventory and dictionary literature as well as in older source reports. In addition, the authorship of many other paintings are ascribed to Brandl's student, Brandl's follower, Brandl's circle, and in Brandl's manner. We encounter this situation in eastern Bohemia as well, a place that provided this artist with repeated employment opportunities in the 1720's and first half of the 1730's.

In the context of Brandl's activities in eastern Bohemia, and on the issue of his East Bohemian pupils, again emphasized more in literature than through objectively identified and documented works, this text focuses on several contemporary responses to his local creations using the examples of hitherto generally overlooked copies and replicas of his works. More of them may be found in the pictorial collection of the Broumov Benedictine monastery. Particularly remarkable for its painter qualities is the picture of the Crucified Christ with the Virgin Mary and John, which is a copy of Brandl's well-known painting of the same subject painted for the Jesuit church in Prague's Old Town. Due to the painting recently credited to Brandl (based on the discovery of a signature) of the Martyrdom of St. Bartholomew, located in the interior of a rural church in Skalka near Wrocław, we may now determine two copies of this composition (in the Benedictine monastery in Broumov and on the main altar of the church in Chodovice u Hořic) and one variant design (on the side altar of the Church of the Holy Trinity in Nový Bydžov) in the environment of eastern Bohemia. Given the number of these eastern Bohemian copies, and the not-very-convincing execution of Brandl's signature of the marked picture in Skalka, the article expresses certain doubts whether the work in Skalka is truly Brandl's authentic work, evaluated quite differently before the observation of the signature.

In addition to this group of works, the text also focuses on several remarkable and previously only marginally mentioned images which we may characterize by the aforementioned “à la Brandl”. For several of these paintings (St. Peter and his counterpart St. Paul from Sobotka, St. Mary Magdalene from Trutnov, St. Jerome originally from Hněvčevy) an X-ray examination was conducted which revealed interesting information for their subsequent evaluation and classification.

In both groups – among the copies and replicas as well as among the works painted in the style of Brandl – we managed to newly identify work that can be connected with a person in Jičín, the established painter Jan Jiří Major (about 1691–1744). He is traditionally mentioned, on the basis of an old report from Dlabáč, as one of Brandl's pupils; for now, however, his work, captured by only a very limited number of works, is relevant.

Illustrations: Fig. 1. Crucified Christ with the Virgin Mary and St. John, oil on canvas, anonymous copy according to Peter Brandl, Broumov Benedictine Monastery; Fig. 2. Virgin Mary of the Annunciation, oil on canvas, anonymous copy according to Peter Brandl, Broumov Benedictine Monastery; Fig. 3. St. Anthony the Hermit, oil on canvas, anonymous copy according to Peter Brandl, Boharyně, Church of St. Bartholomew; Fig. 4. Petr Brandl (credited), Martyrdom of St. Bartholomew, oil on canvas, Skalka, Church of Our Lady; Figs. 5–6. Martyrdom of St. Bartholomew, oil on canvas, Broumov Benedictine Monastery; Fig. 7. Anonymous, Martyrdom of St. Bartholomew, oil on canvas, Nový Bydžov, Holy Trinity Church; Fig. 8. Anonymous, St. Peter, oil on canvas, Sobotka, dean's office; Fig. 9. Anonymous, St. Paul, oil on canvas, Sobotka, dean's office; Fig. 10–11. Ibid, radiograph image of the picture, whole and detail of the head of St. Peter; Fig. 12. Ibid, detail of a painting of the head of St. Peter; Fig. 13. Ibid, comparison of radiograph image and appropriate detail of the painting in the head of St. Paul; Fig. 14. Anonymous, St. Mary Magdalene, oil on canvas, Trutnov, Trutnov City Gallery; Fig. 15. Ibid, radiograph image, whole; Fig. 16. Ibid, detail of the painting; Fig. 17. Jan Jiří Major (?), St. Jerome, oil on canvas, Hradec Králové, bishop's residence; Fig. 18. Ibid, radiograph image of the picture, detail of head of St. Jerome; Fig. 19. Jan Jiří Major, Teachings of Our Lady, oil on canvas. Detail of painting of the head of St. Joachim, Nová Paka, Pauline Church of the Assumption of the Virgin Mary; Fig. 20. Jan Jiří Major (?), St. Jerome, oil on canvas. Detail of a painting of the head of St. Jerome, Hradec Králové, bishop's residence; Fig. 21. Jan Jiří Major, Apotheosis of St. John of Nepomuk, oil on canvas, Jičín, depositary.

“To create a pulpit with tight stone”. A study on the material, typology, and function of medieval pulpits in southern Bohemia with regard to neighboring regions

Roman LAVIČKA

Keywords: pulpit – preaching – typology – Middle Ages – South Bohemia – church – monastery

Preaching reached a point of significant development in Europe in the 13th century, when the Mendicant orders focused on the emerging urban society in order to assist in the fight against heretics. Monks preached during Mass and began to operate in churches as well as outdoors. From the mid-14th century, however, we observe an increase in the popularity of preaching in parish churches, as dissatisfaction with the method that the orders expressed themselves increased.

The portable wooden pulpit came into existence for

sermons in the open air. Its appearance is mentioned using words like stool, box, tun, or barrel, and period depictions show that it most often resembled a square box on four supports. Monastic churches also made use of moving but artistically more intricate wooden pulpits. A very early mention of a firmly embedded design dates from 1388, but the first stone pulpits appeared in the last quarter of the 15th century. There were no church regulations concerning their location, so this decision was always subject to the most important aspects of optics, acoustics, and communication.

In the late Middle Ages, the parts of the pulpit included its main parts, the first being referred to as the corpus, basket, or rostrum. It was borne by a simple or multi-piece support or feet. For refectory type pulpits, the support was provided by an imposing console. The third part was the entrance, for which at first there served a ladder, then a fixed spiral or straight staircase sometimes enclosed by a portal. The final addition that appeared was a baldachin suspended above the pulpit. From a material perspective, the pulpit can be divided into wood and stone.

Český Krumlov, the parish church of St. Vitus: In the contract for the completion of the church from 1407, the stonemason promises “...to create a pulpit with tight stone”. This pulpit, however, is not located in the church today, so it was either not made or has been removed. The design offers a walled entrance to the staircase from the ground floor of the sacristy to the treasury above it. The entrance was located over a wall mural of the Crucifixion and provided access to an elevated location in the corner of the nave, where there was a small gallery supported by beams or cantilevers. The structure, now extinct, could have served for preaching as well as for displaying relics and remains which then could be stored safely in the treasury.

Jindřichův Hradec, former monastery church of St. John the Baptist: A wall mural with a preaching monk in the nave of the church is seen associated with John of Capistrano and put there in the 1450's. The scene of the character, the reason for its location, and its resulting function, however, remain unnoticed. In the southwestern corner of the cloister, there is a niche in the wall from a walled access area that opened in the nave in the immediate vicinity of the painting of the preaching monk. Historical context and formal symbols indicate that this painting with the adjacent pulpit was created in the 1480's during the vaulting of the cloister and the church. This was probably one of the “Capistrano pulpits” that were built as a memorial to his residence, like those e.g. at the dome of St. Stephen's Cathedral in Vienna or St. Peter in Brno. According to tradition, this includes the pulpit of the church in the Old Town of Telč which, however, only emerged in the first quarter of the 16th century, so did the foot of John

of Capistrano never approach it, likely as in Jindřichův Hradec as well? Bechyně, former monastery church of the Assumption: The cloister of the former Franciscan monastery still holds the preserved pulpit on its imposing console which, due to its lack of support elements, would be a refectory-type pulpit. Its original location at the time of its creation in 1500 was probably on one of the sides of the two-nave area of the monastery church. Dolní Dvořiště, the parish church of St. Giles: During the first construction phase of the triple nave, between 1490–1500, a pulpit was also installed which is probably the only representative of single-support structures with polygonal pulpit in the region. In addition to its main function, the pulpit became a formal model for the baptisteries and portals of nearby parish churches. The study of pulpits in South Bohemia illustrates a situation that was common elsewhere in Europe throughout the Middle Ages. At first, very simple and portable pulpits of wood were used, which had no hope for preservation given their material and usage. It was not until the late Middle Ages that stone pulpits began to appear, although the tradition of building wooden structures still continued. In southern Bohemia, we are familiar with the example of one console and one single-support pulpit. Sometimes, however, all that is left of the medieval pulpit is the access design and some associated decorations. In the future, it can not be ruled out that other remains of pulpits will be discovered, especially as preserved entrances and stairs in church interiors.

Illustrations: Fig. 1 and 2. St. Bernardino of Siena preaching on a portable wooden pulpit, before 1500; Fig. 3. Český Krumlov, St. Vitus Church, cross-section of the northeastern part of the church with staircase to the extinct gallery, position of the pulpit indicated by an arrow; Fig. 4. Ibid, north wall of the triple nave with reconstructed appearance of entrance onto the extinct gallery; Fig. 5. Ibid, niche of walled entry to the extinct gallery, view from the north from the staircase area; Fig. 6. Ibid, staircase from the sacristy to the treasury, view onto the exterior from the north; Fig. 7. Jindřichův Hradec, Church of St. John the Baptist, cross-section of double-nave church and part of the cloister – no. 1 picture of the preacher, no. 2 entrance to the pulpit, position indicated by an arrow; Fig. 8. Ibid, north wall of the main nave with reconstructed appearance of the entry to the extinct pulpit next to the painting of the preacher; Fig. 9–10. Ibid, painting of the preacher John of Capistrano, around 1480, northern wall of the nave; Fig. 11–12. Ibid, Church of St. John the Baptist, niche of the walled entry to the extinct pulpit, view from north of the cloister; Fig. 13. Bechyně, former Franciscan monastery, pulpit from ca. 1500, overall view from the south of the cloister; Fig. 14. Ibid, pulpit in the cloister, ca. 1500; Fig. 15. Dolní Dvořiště, Church of St. Giles, pulpit in the triple nave, 1490–1500.

Summary of the issue of surveying the montane landscapes of the Ore Mountains

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Keywords: Ore Mountains – Krušné hory – montane landscape – landscape conservation areas – mining activities – montane topography – methodology of heritage preservation – historical underground

This article summarizes the specifics of the montane landscapes as part of the newly declared landscape conservation zones in the Ore Mountains (Krušné hory) for which a detailed heritage survey was conducted. The specifics of the Ore Mountains montane landscape, however, require the usage of a combination of survey methods. The basic determinant affecting the readability of the historical development of the area is the dramatic shaping of the landscape, caused not only by natural mountain conditions and its own lignite activities, but also the wide range of post-montane activities including topographical applanation for economic use and demolition activities in the post-war evacuated border areas. The survey methods must therefore be based on substantial multidisciplinary collaboration so that, if possible, the comprehensive heritage potential may be captured of not only all the major components of the development of montane landscapes, but also the related settlement areas, now mostly extinct.

Illustrations: Fig. 1. Sřibrná in the Sokolov district, built-up area on the 1st military ("Josephinian") land survey; Fig. 2. Extinct built-up area at the Blatenský Ditch near Boží Dar on an imperial print of the stable cadastre map (mapped 1842); Fig. 3. Hřebečná, example of historic structures, single-storey Ore Mountain cottage; Fig. 4. Bublava, typical example of a structure; Fig. 5. Boží Dar, typical structures; Fig. 6. Jáchymov in 1927, showing a much less dense afforestation of the rural areas; Fig. 7. Jáchymov, contemporary look at the landscape background; Fig. 8. Sheet from a map atlas from Abertamy – example of documentation of a montane landscape and buildings.

Fire protection of heritage monuments in Norway and the Czech Republic

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Keywords: fire protection – security systems – Norway

The article introduces the fire protection system in Norway. It describes the project of protecting columned churches which, from the original number of about 1,500, only 28 have survived to date, then it discusses the fire protection system in the Røros UNESCO reservation. The authors used their experience gained during their study trips or long stays in the country, where fire protection of heritage properties is on an outstanding level, especially concerning wooden buildings. The article also provides a comparison between Norway and the Czech Republic, not only regarding the levels of fire protection of heritage properties, but particularly in the conditions that owners of listed buildings have available. From

the authors' Norwegian experiences, the article then outlines those in particular which can be transferred to the Czech environment and may serve as a direct inspiration.

Illustrations: Fig. 1. Maihaugen, Lillehammer (Norway), part of the open-air museum; Fig. 2. Columned church in Urnes (Norway); Fig. 3. Ibid, interior equipped with fire-fighting equipment on a high-pressure mist basis; Fig. 4. Røros (Norway), outdoor dry lines for high-pressure mist system; Fig. 5. High pressure equipment – interior equipment of special firefighting vehicle; Fig. 6. Fire and rescue service practice at the Bečov Castle in 2014.

Heritage protection of archaeological sites with immovable relics. Possibilities for their protection using the example of three fortified settlements located in a forested environment

Pavla POPELÁŘOVÁ

Keywords: archaeological cultural heritage – heritage protection – fortified settlement – LiDAR

In the Czech Republic there are many sites that are archaeological in nature, but only a fraction of them are currently protected by law in some way. This article begins by addressing the general issue of the declaration and registration of all sites at the time of effectiveness of Act no. 22/1958 Coll., On Cultural Properties and Act no. 20/1987 Coll., On State Heritage Preservation, and then provides an overview of listed monuments that are archaeological in nature and which are listed by the Czech National Heritage Institute in the Central List of Cultural Properties (ÚSKP). As can be seen from graph no. 3, by the end of 2015 there were recorded a total of 1,318 monuments of various types in the Czech Republic, while 13 of the most important of these were also declared by government order to be national heritage properties (Tab. 2). Eight other sites must also be included in the total number of protected sites which are generally protected as archaeological reserves (Tab. 1).

The next section shows a list of a selected type of fortified settlement for detailed evaluation from the perspective of heritage property conservation and documentation. It discusses the time of the declaration (Graph 1) of this second most common registered type on the list, the selection criteria for registration of suitable candidates, and the cancellation of protection in the past for a total of 15 sites, including the reasons for the cancellation. This is also associated with the controversial question of whether the actual inclusion to the ÚSKP led to the secured protection of the properties and whether this does not lead to a reduction to the level of hitherto unprotected sites. In the event that this really is the case, then some suggestions and options are presented on how to at least attempt to mitigate the adverse impact on the archaeological heritage fund. From our perspective, it is very important to primarily create an awareness of the owners of the land upon which

the monument is located and a subsequent responsible approach to all activities that affect the heritage property. For these purposes, however, the most accurate demarcation of the properties in documents of varying natures is essential (for building and land management, forest management plans, zoning and planning etc.). Currently, in our country it is possible to use a method of airborne laser scanning to achieve these ends, wherein several possibilities to obtain such data come into consideration from freely available sources (less detailed, Fig. 1a) published by a web application, to commercial products from several providers (relatively detailed, Fig. 1b). For the documentation and demarcation of archaeological properties, both types of data are well usable, but always with respect to the conditions in their procurement and particularly in the type of heritage properties.

The final section carefully evaluates three fortified settlements in the Czech Republic located throughout the country as a possible model regarding the needs of preservation of archaeological properties, settlements which are currently not included on the list of protected properties. Using not only the digital terrain models, but also older literature and maps, as well as field research, an interpreted plan of fortified settlements was created in which all immovable relics of fortified settlements were drawn in, as well as the hitherto negative interventions into their structure (Fig. 12–14). All settlements have been violated by a variety of activities, yet a relatively large proportion of authenticity still remains. This is especially true in comparison with some fortified settlements already included in the ÚSKP, where their time classification is not known or confirmed, for instance, or where the terrain was largely violated by activities that protected sites would undoubtedly not deserve.

Illustrations: Graph 1. Cultural heritage archaeological characteristics by year of declaration; Graph 2. Cultural heritage archaeological characteristics pursuant to Act no. 22/1958 Coll. by region; Graph 3. Distribution of cultural heritage properties of an archaeological nature in the Czech Republic from the perspective of individual types; Graph 4. Dates of sites registered in the ÚSKP by fortified settlement type; Graph 5. Properties of an archaeological nature declared according to the text of Act no. 20/1987 Coll. according to individual types. Tab. 1. National cultural properties registered in ÚSKP; Tab. 2. Archaeological reservations in the Czech Republic. Fig. 1. Comparison of freely available DMR 5G and DMR from airborne laser scanning data of the Geodis company using the example of the extinct medieval village of Hol near Újezd nad Lesy; Fig. 2. Louštín fortified settlement, Rakovník. A large area of the settlement is disturbed by random stone removal; Fig. 3. Ibid, disturbed southern end of a stone rampart and its further destruction on the slope; Fig. 4. Ibid, rampart and ditch from the location of a disturbed access road in the northern part; Fig. 5. Greater, western settlement on Konecchlumské Hůře, Jičín district. DMR visualization combined with hillshade, LRM, and SVF layers; Fig. 6. Ibid, profile of the smaller ram-

part, eastern settlement disturbed by a ridge route; Fig. 7. Ibid, rows caused by a planting machine in the western area of the smaller eastern settlement; Fig. 8. Ibid, the western part of the mound of the larger settlement is almost unidentifiable in the dense young mixed forest; Fig. 9. Hradiště u Černovic, Chomutov district. The settlement is also demarcated by rocky cliffs; Fig. 10. Ibid, destruction of the stone mound in the north-eastern turn, evident growth of the settlement as a stunted oak forest; Fig. 11. Ibid, destruction of the stone mound on the north side; Fig. 12. Ibid, DMR visualization is a combination of hillshade and SVF layers, with contours at intervals of 0.5 m and marked immovable relics or various damage; Fig. 13. Fortified settlement on Konecchlumské Hůře, Jičín district, DMR visualization is a combination of hillshade and SVF layers, with contours at intervals of 0.8 m and marked immovable relics or various damage; Fig. 14. Hradiste u Černovice, Chomutov district, DMR visualization is a combination of hillshade and SVF layers, with contours at intervals of 0.8 m and marked immovable relics or various damage.

Charcoal houses and other possible archaeological relics on the slopes between Chrábek and Sloupečnick creeks in cadastral areas of Ráječko and Petrovice

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Keywords: marginal archaeological relics – charcoal house – field survey – Dražanská Highlands

The article reports on the second phase of a research project whose aim was the utilization of evaluated data from airborne laser scanning (ALS) as part of a nondestructive visual field survey of minor archaeological relics in the landscape, in this particular case the charcoal houses on the slopes around the creeks Chrábek and Sloupečnick in the wooded area of the Dražany Highlands in the cadastral areas of Ráječko and Petrovice. These map documents from lidar data were used to identify new archaeological relics that have not yet been identified in the landscape. For some charcoal houses, microprobes for coal samples were carried out in places where they were disturbed and were presented for evaluation. During visual prospecting, a field detector survey of the charcoal houses and their immediate surroundings was also carried out; this survey produced metal findings which were detected by GPS devices and presented for subsequent laboratory processing.

Illustrations: Tab. 1. Results of identification of charred wood samples from the Ráječko site, Blansko district; Tab. 2. Results of identification of charred wood samples from the Ráječko site, Blansko district; Tab. 3. Results of identification of charred wood samples from the Petrovice site, Blansko district; Tab. 4. Metal findings (N) from a detector survey of charcoal houses M1-7, M11, M12, M13 and their surroundings, historic route of Mokré milíře (MM) and ancient plow fields, cad. area Ráječko, Blansko district. Fig. 1. Map of charcoal houses and other structures marked in color at different stages of their identification: Green – structures originally found in terrain, inconclusive by lidar; Blue – structures originally found in terrain,

subsequently identified by lidar; Black – structures identified on lidar and validated in terrain; Red – structures found in terrain, still unconfirmed by lidar; Orange – area inconclusive, absence of black layer; Purple – structures identified only by lidar, as yet unconfirmed; Fig. 2. Detector survey of charcoal houses in the cadastral area of Ráječko, Blansko district; Fig. 3. Detail of charcoal house area on ALS data and on the map of Fig. 1; Fig. 4. Detail of the set of paths and possible plow fields on ALS data and the map of Fig. 1; Fig. 5. Cadastral area of Ráječko, view onto historical paths; Fig. 6. Example of a stone cairn pile near charcoal house M 13, about 3 m above the path at the Chrábek creek; Fig. 7. Profile with black carbon layer near part of the charcoal house M 11, disturbed path; Fig. 8. View onto the M6 over the "Kroucená" path and iron objects from the charcoal house; Fig. 9. View onto charcoal house M 7 and iron objects from the charcoal house area; Fig. 10. Ferrous findings from the area of charcoal house M3; Fig. 11. Horseshoe from the path "Mokré milíře"; Fig. 12. View onto charcoal house M 22 with hunter's perch; Fig. 13. Photo of experimental charcoal house burning in Stará Huť in 2014.

Karel Láník (1886–1956), forgotten Brno architect

Pavla CENKOVÁ

Keywords: Karel Láník – architect – Brno – 1920–30's – interwar architecture

Brno architect Karel Láník (1886–1956) is undoubtedly a forgotten figure whom professional research has completely neglected. This is somewhat surprising, since for all his life he worked at the Brno municipal building office alongside the most famous architects of that time. For many years he was actively involved in the dynamic construction operations of interwar Brno as an architect, designer and builder. He never, however, had a private architectural office, which is also probably why until now he has been completely outside the interest of the professional community. The submitted article, whose material is based on a study on the estate and on an archival survey, summarizes the results of primary biographical research on the life and work of Karel Láník. It may thus be seen as a first step in sketching the basic outline of resolving the issue and challenge for further professional interest. Not only does the resulting text clarify the specific circumstances determining Láník's career, but it also highlights the previously unknown issue of "unofficially" active architects and builders and thus contributes to a more differential image of period building culture.

Karel Láník was born on 12 August 1886 in Kunštát, Moravia, then in 1906 and 1907 to 1910 and 1911 he studied civil engineering at the Czech Technical University in Brno under Professor Karel Hugo Kepka (1869–1924). Later from 1920 to 1949 he worked as a technical officer in the architectural department of the Building office in Brno (in the 1930's known as the "Municipal construction bureau").

The focus of Karel Láník's independent work are his Brno realizations of the 1920's. At this time, Karel

Láník was primarily cooperating with the "publicly beneficial construction and housing association for Královo Pole and surroundings", for which he designed rental and family homes that became part of the interwar high-quality structures of this part of the city. In addition to designing residential buildings, Láník also focused on designing interiors and furniture. Láník's designing activities for the Hollan-Kučera company from Hodonín was quite extensive, although closer details regarding this cooperation still remain obscure.

Karel Láník's architectural creation can be considered an example of conservative interwar architecture that formed certain opposition opinions of the functionalist avant-garde. His work is ranked among the wide stream of contemporary architecture which, in a harmonious symbiosis, combines modern forms and new technologies with elements of "classic" historical architectural tradition, for which its aesthetic quality and general comprehensibility is especially appreciated. Láník's structures, high in artistic quality, are appealing for their feeling for harmony, balance, and moderation which we can still admire today. The structures also contribute to the knowledge of the little-known "everydayness" of conventional construction in interwar Brno.

Illustrations: Fig. 1. Portrait of Karel Láník as an architect in his study, 1910's; Fig. 2. Karel Láník (left) at a family portrait with his mother, older sister Františka, and her three children, 1910's; Fig. 3. Karel Láník (?), design for the family home of Zdeněk Elger of Elgenfeld, 1905–1906; Fig. 4. Family home of Zdeněk Elger of Elgenfeld, Brno, Pellicova 8, 1905–1906; Fig. 5. Karel Láník, design of door panels for the Church of the Sacred Heart of Jesus in Brno-Husovice, 1909–1910; Fig. 6. Villa, Brno, Dobrovského 54–56, 1923–1924; Fig. 7. Sylvestr Voda Villa, Brno, Vodova 10, 1923–1924; Fig. 8. Family home with studio of Václav Hynek Macha, Brno, Vodova 6, 1923–1924; Fig. 9. Karel Láník, plan of apartment building for the "publicly beneficial construction and housing association for Královo Pole and surroundings", Brno, Husitská 14/Bulharská 2, 3rd floor, late 1920's; Fig. 10. Apartment building, Husitská 14/Bulharská, period photograph likely from the 1930's; Fig. 11. Ibid, present condition; Fig. 12. Karel Láník, plan of apartment building for the "publicly beneficial construction and housing association for Královo Pole and surroundings", Brno, Skácelova 2a/Těšínská 1, plan of the façade (excerpt), late 1930's; Fig. 13. Apartment building, Brno, Skácelova 2a/Těšínská 1, period photo likely from the 1930's (excerpt); Fig. 14. Ibid, present condition; Fig. 15. Apartment building for the Legionary construction and housing cooperative, Brno, Veveří 62, late 1930's, present condition; Fig. 16. Ibid, detail of façade; Fig. 17. Apartment building for employees of the metropolitan railway, Brno, Křížová 5, architect's proposal from 1927, present condition; Fig. 18. Karel Láník, design for bedroom furniture, undated; Fig. 19. Karel Láník, design for church, undated, pencil on paper.